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BULLETIN

OF

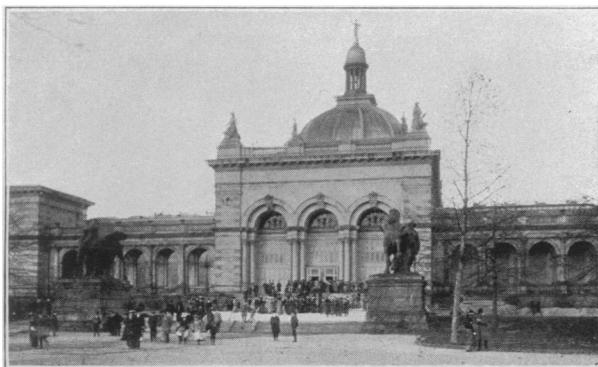
THE PENNSYLVANIA MUSEUM

APRIL 1, 1905

THIRD YEAR

NUMBER 10

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART



MEMORIAL HALL, FAIRMOUNT PARK

On July 20, 1875, a committee of prominent Philadelphians met at the office of James L. Claghorn, President of the Commercial Bank, for the purpose of taking steps toward the establishment of a museum of art in Philadelphia. Subsequent meetings were held at various places, resulting in a permanent organization, and on February 27, 1876, The Pennsylvania Museum and School of Industrial Art was chartered.

On May 10, 1877, exactly one year after the inauguration of the great International Exhibition of 1876, the doors of the Museum were first thrown open to the public, Memorial Hall in Fairmount Park, the Art Gallery of the Centennial, having been originally designed for this purpose. During the early years a small admission fee was charged, but since January 1, 1881, its constantly increasing collections have been on exhibition, free to the public, every day in the year.

The principal object which the projectors of this institution had in view was the development of the art industries of the State by means of exhibits of objects in all branches of industrial art, in connection with the furnishing of instruction in drawing, painting, modeling, designing, etc., through practical



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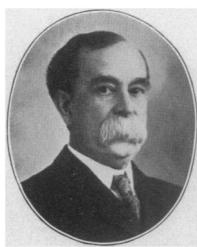


WILLIAM WOOD

Trustees of
The Pennsylvania Museum and School of Industrial Art

schools, special libraries and otherwise, the instruction to be similar in its general features to that of the South Kensington Museum of London.

The Board of Trustees consists of the Governor of the State and the Mayor of the city, *ex-officio*, and twenty of Philadelphia's most prominent citizens, including representatives of the State Senate and House of Representatives, the Select and Common Councils of the city and the Commissioners of Fairmount Park, who have, through their public-spirited interest in the institution, their self-sacrificing efforts and liberal contributions, placed the Museum and School on their present high footing.



JAMES L. ALLAN
Assistant Treasurer

The nucleus of the present extensive collections of the Museum consisted of some of the most valuable exhibits from the International Exhibition of 1876, many of them being presented by the exhibitors, while others were purchased with funds raised for the purpose. In 1882 the Museum received the first instalment of one of its most valuable gifts. This interesting collection was gathered together in Europe by Mrs. Bloomfield Moore and given to the Museum as a memorial of her husband. Mrs. Moore made the collection at a time when it was possible to secure rare and valuable objects of unquestioned genuineness. The collection covers the broadest field of industrial art, including examples of antique furniture, enamels, carved ivories, jewelry, metal work, glass, pottery, porcelain, early books, fans, textiles, costumes and paintings.

Other donations of exhibits rapidly followed, the principal of which are the Dr. Robert H. Lamborn collection of early art, including a representative series of Mexican paintings; the William S. Vaux, Dr. Robert H. Lamborn, Dr. F. W. Lewis and Mrs. Jones Wister collections of Etruscan, Cypriote, Egyptian and Greco-Roman antiquities; the Hector Tyndale, Dr. Francis W. Lewis, Edward S. Clarke, Cornelia Thompson and Rev. Alfred Duane Pell collections of ceramics; the John T. Morris collections of ancient and modern art, including the unique exhibit of American pottery and porcelain; the Clarence B. Moore and Thomas Hockley collections of coins; the Charles E. Dana collection of historic seals, and the Mrs. W. D. Frishmuth collection of Colonial relics. The Wilstach gallery of paintings occupies the large apartments in the western end of the building. In 1883 the Associate Committee of Women, the outgrowth of the Women's Executive Committee of the Centennial Exposition, of which Mrs. Elizabeth Duane Gillespie was the leading spirit, came into existence as an auxiliary to the Board of Trustees, and to the well-directed efforts and valuable assistance of this body is largely due the success which has attended the administration of both the Museum and School.

A fund of \$50,000 was placed in trust for the benefit of The Pennsylvania Museum and School of Industrial Art by the late Joseph E. Temple, three-fifths of the interest from which is set apart for the purchase of objects of art for the Museum, while two-fifths is set apart for the School. This income is a perennial benefaction which has enabled the Museum authorities from time to time to secure some of the best



EDWIN A. BARBER
Curator of the Museum
and Secretary

works of antiquity and of modern art. Many of the most valuable exhibits in the Museum bear the label of the Temple trust, and in this manner the memory of the donor is constantly being revived.

The Pennsylvania Museum is widely acknowledged to be one of Philadelphia's most popular institutions. After the lapse of more than a quarter of a century it is now recognized to be one of the foremost art museums in the United States. Its collections represent every branch of the industrial and fine arts, gathered from every section of the globe, but they are particularly rich in specimens of American art, a field which has not been entered seriously by any other museum. These collections have been extensively used by the art schools of this



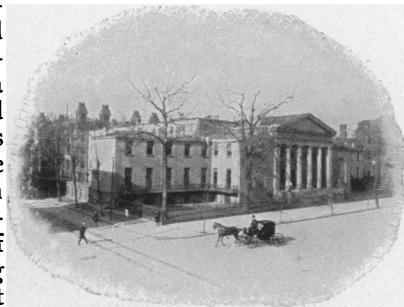
ENTRANCE TO THE WILSTACH GALLERY OF PAINTINGS

city in their work, and classes of students are offered every facility for drawing and designing from the objects themselves.

That the public appreciates the educational work of the Museum authorities is abundantly demonstrated by the large attendance at Memorial Hall, which aggregates 400,000 to 460,000 each year.

The School of Industrial Art is the direct outcome of the new interest in industrial art, created by the great exhibition of 1876, which brought home to Americans, as nothing else had ever done, a sense of the importance to an industrial community like our own of making liberal provision for instruction in art, while the new interest in technical education which was destined to exert so powerful an influence on our whole educational system demanded that the closest association of such instruction with practical industrial aims should be maintained. Practically nothing had been accomplished in this country that could be regarded as offering much assistance in the way of furnishing precedents or guidance, but the importance of the English example as represented by the

national system of industrial art education has been recognized from the first, and the remarkable progress of technical education in Germany during the last half century has been closely studied and the best results of this experience are believed to have been embodied in the methods of the School. The principle recognized by its founders as fundamental to all success in industrial education is that while a thorough training in drawing, painting and modeling, as taught in the best schools everywhere, is essential, it is yet possible and, indeed, indispensable to combine with this training a good deal of practical illustration in the more important forms of craftsmanship, and especially those offering the most artistic possibilities. Even if it was to be regarded as the main object of the School to serve as a school of design, such technical training was thought to be indispensable for the reason that intelligent and practical design is not possible except under the influence of that reaction on artistic ideals which is produced by actual contact with the methods and materials employed in industrial processes. But the School aims to do much more than serve as a school of design. Enough effort had been expended in attempts to teach design alone before 1876 to show that what was most needed here in America was something more radical than that, namely, the development of the



THE SCHOOL OF INDUSTRIAL ART
Broad and Pine Sts., Philadelphia



A CLASS IN DRAWING

kind of skill on which not design alone but execution depends. It was recognized that no matter how tasteful our designs might be, the effect on our industries would be insignificant if the industries themselves were not improved and if the men engaged in actual production were not to be reached and influenced by the new education.

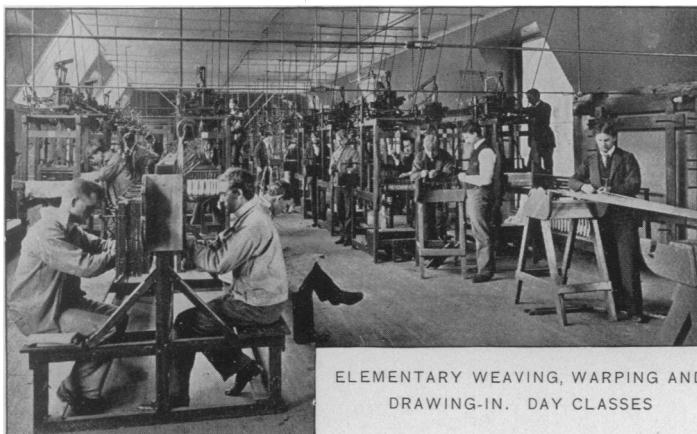
This idea is at the bottom of the most significant reforms in the educational methods, not only of America, but of Europe as well, that have been brought about within the last twenty-five years, and in the promotion of which a conspicuous part has been played by the School of Industrial Art of the Pennsylvania Museum.

It has frankly accepted existing commercial and industrial conditions not only as things to be tolerated, but as actually furnishing the truest inspiration and the safest guides. It believes that industrial education to be practical should be based on present needs and should concern itself with processes and conditions which actually prevail here and now. Acting on this principle the laboratory method has been developed and extended in ways, and to an extent, that was unheard and undreamed of when the School was first established. Shops for wood-work and carving, for metal-work and leather-work—including bookbinding—a pottery furnished with a kiln in which wares of commercial sizes and in commercial quantities can be fired, model cotton and woolen textile mills, including spinning plants and a dye-house as well as weave-rooms, and an exceptionally complete department of chemistry form parts of the equipment as essential and as constantly in use as the lecture-rooms or studios.

Established by private initiative alone, the School was supported during the first ten years of its existence (1877 to 1887) entirely by private contributions from the officers and trustees, supplemented by the dues of a small contributing membership and the tuition fees of pupils, which, however, amounted at most to only about three thousand dollars (\$3,000) a year, and which during the first



LESLIE W. MILLER
Principal of the School



ELEMENTARY WEAVING, WARPING AND
DRAWING-IN. DAY CLASSES

five years of the School's history may almost be regarded as a negligible quantity, its founders having aimed to make the instruction free. Even the establishment and equipment in 1884 of the Textile School, which represented an expenditure of some thirty thousand dollars, was accomplished by the efforts and to a large extent by the private generosity of Mr. Search, who was at that time Chairman of the Committee on Instruction, aided by many of the most public-spirited manufacturers of the city, but entirely without public or official assistance of any kind.

The Associate Committee of Women, under the chairmanship of Mrs. E. D. Gillespie, also rendered most efficient service, and contributed, during the first few years of its existence, at least thirty thousand dollars (\$30,000) toward the maintenance of the School.



HOWARD F. STRATTON
Director of
Art Department

An appropriation of five thousand dollars (\$5,000) a year, which was made by the State in 1887 and which has either been continued or increased by each succeeding Legislature, has made possible the extension of the School's work, which has been steady and continuous ever since.

Coupled with the first State appropriation was the establishment of seventy-nine free scholarships, appointments to which are made by the Governor. Fifteen free scholarships were also placed at the disposal of the Board of Public Education of the city of Philadelphia in 1880 and the number was afterwards increased to fifty-one. In 1896 the city made an appropriation of \$7,500 toward the support of the School, which amount has since been increased at different times until it now amounts to \$15,000 for the current year.

Both day and evening classes are maintained. In 1880 the registration in both classes amounted to less than 100 and the Principal was the only instructor. The registration now amounts to upwards of 1,000 and the corps of instructors to thirty-eight. The strength of the School and the extent of its service is, however, best measured by its graduates, hundreds of whom are filling important positions and performing most valuable service as artists, architects, manufacturers, designers, superintendents and teachers, who are making its influence felt in every section of the commonwealth and of the country.



E. W. FRANCE
Director of
Textile Department



THE POTTERY DEPARTMENT

Until recently there has been no way by which a student so desiring could gain a knowledge of practical pottery making other than by entering some pottery as a worker, and even that means has been lost by the development of the modern system of specialization which confines the work of each helper to some small detail of the process.

The revival within the last decade or so of the spirit that demands simple technique, combined with good taste, has opened the door, so long barred, through which the teaching of the actual processes can be successfully introduced. Such instruction brought to the students of an industrial art school equips them with the knowledge of actual conditions that enables them to take their places, either as designers and decorators in the larger potteries, or as individual art workers. They are thus strongly fortified by that sympathy with the technical processes that will be the real means of raising ceramic design to a higher standard.